

# TODAY'S SPEECH

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THE CENTER OF LINGUISTIC EDUCATION  
By Hans Reichenow

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# THE CENTER OF LIBERAL EDUCATION

By Ben Euwema

*This brief extract from a speech given by Dean Euwema to the English and Speech Instructors of The Pennsylvania State University Centers summarizes the educational view he has evolved from his experience as a Professor of Literature, Head of an English Department, and Dean of the College of Liberal Arts at Penn State.*

AT THE RISK OF GOING OVER familiar ground, let me remind you of our primary objectives as teachers of the language arts.

Many years ago Dr. Sapir observed:

"Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is . . . an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the 'real world' is to a large extent unconsciously built upon the language habits of the group. We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation."

This goes to the heart of the language-arts question. Too often we are asked to believe that training in language skills consists of teaching the students a number of so-called facts about grammar, paragraphing, voice projection, and similar things. All the time the more thoughtful members of our profession realize that training in composition or in speech is at the very center of liberal education — or, indeed, education of any sort.

For the manner in which a person writes or speaks is, in a peculiar degree, the reflection of what he is and how he thinks. Therefore, teaching the student the decencies of language — spelling, punctuation, correct pronunciation, enunciation, and so on — is the equivalent of scrubbing a surgical patient before the operation. It is useful and important, but it's not the main show.

The main thing is to instill in our students the *desire*, first, and then the skill of being articulate. Many of our students are afraid of expressing themselves too

well. I suppose the obscenities of advertising and public relations have scared them off. They mistrust a man who is glib, an "easy talker," and they are actually embarrassed in the presence of eloquence. And so they cultivate restraint in speech and writing to the point of silliness. We Americans like even our public figures to be somewhat shy, slow of speech, and not too attentive to grammatical or verbal correctness.

There is great virtue in restraint, but it can be carried too far. The "strong, silent man" is often "silent" because he is stupid and "strong" only because he is merely an animal.

Therefore, our first and most important task as teachers of the language arts is to make our students *want* to express themselves clearly, accurately, unambiguously. Second, our students must learn by actual practice what are the possibilities as well as the limitations of language. I must emphasize that lecturing is of small use here: what is needed is practice, practice, practice. And, third, the students must learn to write and speak responsibly; that is to say, they must learn to take full responsibility for what they say. They must learn not to repeat unsubstantiated gossip, not to leap to conclusions, not to shove off on someone else the responsibility for what they say or write.

What I am talking about is discipline, and what I imply is that our courses be tough. We must expect a great deal of work from our students, and we have every right to look for steady progress. We need have scant sympathy for unorganized data, however interesting, realizing that the heart of the technical problem in composition (oral or written) is putting things together clearly, attractively, and logically. We should be severe in our condemnation of meaningless verbiage, pretentious but wooly phrases, and fuzzy connotations or denotations.

And we must do these things not because we are sadists, but because it is only in this way that our students can become educated at all.

# Speech Needs in Our Public Schools

By L. G. Derthick, Commissioner  
U. S. Office of Education

*Son of a college president and a Dean of Women, Dr. Derthick was born in a college dormitory and has spent his entire life in education. This article, reprinted from CAMEO, Late Fall, 1957, presents his philosophy of speech education.*

“**M**END YOUR SPEECH A LITTLE, lest it mar your fortunes” was the advice offered by a British king to the youngest of his three daughters. It was good advice, then — just as it is wise counsel for youth today. Shakespeare, as a playwright, knew the importance of delivering speech “trippingly on the tongue” and of suiting the action to the word and the word to the action. But today, in a world of mass media and constantly changing social situations, the ability to communicate orally is more important than it has ever been.

The ability to speak clearly, politely, and honestly is basic to human understanding and happiness. The friendly conversationalist entertains his friends, as well as himself. He acquires new friends; whereas the reticent, inarticulate person often retreats into a shell of loneliness which negates happiness.

Through speech a person is able to satisfy many of his basic needs. The child wanting food, a toy, or a parent has a need which he can often satisfy through speech. The extent of a child's vocabulary — which is first acquired through listening and extended through reading and writing — determines his social effectiveness as well as the development of his own personality. The child who can communicate in a forthright, clear, and courteous manner is often a secure, well-adjusted child. He uses language to make and keep friends as well as to cooperate with others or to lead them. On the other hand, the child who is afraid to speak up in class or at a party is often confused and disturbed. As you know, feelings of insecurity and inferiority frequently intensify a child's problems in oral communication. Such feelings may be either a cause or a result of inadequate speech ability.

The pupil who can communicate clearly and speak in rich, varied tones has an advantage over his less articulate classmates. Of course, good speech habits do not develop automatically. They are learned in the home, in the neighborhood, and in the school. Within the school, speech habits are influenced through the instructional efforts of the entire faculty but particularly through the lessons taught by the language arts and speech teachers.

Because speech is a complex process and because good speech techniques must be taught, there is need for elementary and high school teachers who have had special courses in speech and speech education. These

courses should be in addition to the general speech courses often required of college students preparing to become teachers of other subjects. According to “The 1957 Teacher Supply and Demand Report” published by the Research Division of the National Education Association, 1,682 persons completed their certification requirements with majors in speech in 1957. This number represented only 1.6 percent of all teachers completing State certification requirements for teaching in elementary or high school. Of this number, 1,034 were women and 648 were men. Unfortunately, some States do not even provide an opportunity for undergraduates to major in speech.

This same report shows that the demand for speech teachers in 1956 was far below the total supply of teachers produced by colleges in that year. In fact, the total demand (for speech teachers) in 32 States was for only 260 teachers out of 720 produced. However, the total demand for English teachers in 1956 exceeded the total supply by over 1,100. This same study shows that only about seven percent of the teachers majoring in English in 1956 had a minor in speech. In view of the importance of speech as a communication skill or art, this is a surprisingly low figure.

Today's courses of study and teaching guides at both the elementary and secondary school levels contain many suggested activities and units which are aimed at teaching speech skills and techniques. Listening skills are taught along with units on conversation, telephoning, reporting, panel discussions, and parliamentary procedure. Speech skills are being taught and practiced in meaningful situations following the reading of significant literature.

The fact that speech is being emphasized as an integral part of the language arts programs again points up the need for adequate preparation in speech for college students planning to become English teachers. Also, the growing importance of speech in the daily lives of students and adults suggests that we take a new look at our program for preparing teachers of all subjects to determine whether they have the necessary competencies to reinforce and strengthen the speech skills taught by the speech and English teachers.

Schools are also beginning to realize the importance of having a speech correctionist a regular member of

(Continued on Page 26)

# WHO'S FOR CONVERSATION?

By Egbert S. Oliver

*No other form of talk is so widespread or important as conversation. Dr. Oliver, Professor of English at Portland (Oregon) State College presents some valuable advice on how to do it well.*

CICERO ONCE CRIED OUT, "For God's sake disagree with me, so that there can be two of us!"

That is one attitude toward conversation. Another and different view is reflected in the brief exchange:

"I'm going to keep quiet."

"Why?"

"Even if I talked an hour I couldn't get you to agree with my idea."

Both of these attitudes may involve extreme elements, but each, with certain modifications, is worthy of some analysis as to its relationship to the idea of conversation.

Cicero surely was not asking for disagreement merely for the sake of disagreement. The idea of yes-saying is sometimes flattering but it can also be restricting. There is a limit — soon reached — beyond which conversation cannot endure the carbon copy or ditto marks. But mere disagreement, while it may make "two of us," does not bring on conversation.

On the other side is the person who will keep quiet when he finds the effort futile to persuade or win over his opponent. He has as it were thrown down a verbal gauntlet which demands complete surrender or he will withdraw from the field. It represents the carrying on of an assault from a fixed and fortified position. Such a person might have, as Hemingway would say, a verbal dysentery — until he is convinced that he is not able to win assent to his proposition. He may even be so wrapped up in his assault that he can hardly get himself stopped, that he sees no avenue of escape from the main road into which he has thrown his resources. But the exhaustion of the spirit or a depression of words may catch him and he abruptly halts — "I'm going to keep quiet," he says.

Cicero's request is not amiss. We all do disagree in the sense that our vision of the world is different. The question is in part one of inflection. In what tone of voice should Cicero utter his admonition? We do not want to be carrying on verbal duels over the remainders and scraps and fragments of disagreement, the leftovers after we take out the very large area of agreement which we have on almost every human issue. We do want to avoid idle, wasteful disputation — even Cicero did.

But his asking us to disagree with him has merit, too. Dorothy Canfield Fisher has a character in *The Deepening Stream* speak ironically of conversation as "talk intended to cover up what you were thinking about." Cicero would aim his appeal to such a person. Or George Eliot comments on her character Gwendolen

Harleth in *Daniel Deronda*, "It was never her aspiration to express herself virtuously so much as cleverly . . ." To both of these characters Cicero would hurl his challenge. He is looking for honesty, for "two of us" with enough personality to lay our ideas out for measure against each other.

A great talker (I mean the Autocrat) once put the matter this way: "I show my thought, another his; if they agree, well; if they differ, we find the largest common factor, if we can . . ."

This largest common factor between individuals can be found — or even barely hinted at in vaguest outline — only if those in conversation are willing to draw aside the veil, even a little. Behind the various camouflages of The Self one can take his position and refuse to come forth to Cicero's challenge, but then conversation does not flower.

The T-V gag man's remark that conversation consists of millions and millions of monologues interrupted by millions and millions of other monologues may have a bit of sad truth in it, but Cicero has pointed out the escape route with his sharp request.

The contrasting view, that of the person who insists, "I want you to agree with my idea," is a hedgehog idea, bristling enough to keep conversation from germinating. But the weight of Western Civilization does rest in large part upon the fact that men do confront other men and say in effect, "I want you to agree with my idea." Here is the whole structure of commercial salesmanship, much of diplomacy, and in fact much of our social and domestic interplay of gregarious activity.

Can it be that here, too, the tone of voice, the inflection, is the matter of importance? The chip-on-the-shoulder demand for agreement does not make for conversation, but the working toward locating the areas of agreement may come from this side of the room as well as from Cicero's side. Suppose this person were not to say, "I'm going to keep quiet," but were to keep the channel of communication open. He might remind himself of what Steele once wrote (in *Spectator*, 49): "It is a secret known but to few, yet of no small use in the conduct of life, that when you fall into a man's conversation, the first thing you should consider is, whether he has a greater inclination to hear you, or that you should hear him."

This thought, or one of a similar kind, might give an air of freedom to the flow of talk. It might help to prevent the talk from reaching a different kind of

impasse, too — that of question and answer. Hemingway, in recounting a conversation in *The Green Hills of Africa*, interposed an author's aside, "I was tired of the conversation which was becoming an interview. So I would make it an interview and finish it."

The interview serves a useful purpose and in its place is indispensable; however it is not conversation but a kind of pumping operation. This drawing off of substance — in a way the curse or vampire operation of the twentieth century — can hardly be a starting point for conversation, nor does the process hold much similarity to conversing. In the interview type of meeting, one person may talk more or less uninterruptedly and the same may be true of the conversational situation, as the one person mostly talks and the other person or persons mostly listen. Nevertheless, in the interviewing arrangement the vampire is seeing what he can get and the one giving out is wary of what crosses his lips — or he will be sorry!

The conversing situation brings together the two or more persons, not necessarily on an equal or similar footing, but at least with a free sense of joint participation and harmony. Steele, in *Tatler*, 95, spoke of "the particular pleasure which gives the only true relish to all conversation, a sense that every one of us liked each other." This kind of base is probably a necessary foundation for conversation — though it is obviously not necessary for communication or talking together.

There is a story of Tennyson's and Carlyle's spending an evening together in front of a fireplace, smoking their pipes in silence. As the evening waned and the fire died to ashes, they put away their pipes, shook hands and separated in silence, each afterwards commenting on their wonderful evening of fellowship and

conversation. But even though we may admit the possibility and the value of such an evening, we must also acknowledge that it rarely happens — and could rarely happen. We are a talking people.

Talk can, fortunately, become conversation on occasion, when the desire to extort an agreement and the hiding of ourselves behind a cloak of agreement, give way under the canopy of friendly feeling to a mutual exchange. There are many shoals on which conversation may be wrecked. It may start ever so bravely and arrive no place. An over-aggressiveness on the one hand may crowd out mutual participation, as an excessive timidity or caution may cause it to die.

George Santayana in *The Last Puritan* said of Oliver Alden that "it was a rooted habit in him to think of what he would say before he said it: which caused him almost always not to say anything, and to miss his chances in conversation." Forethought is certainly good, but also the missed opportunity for contribution — if it is a contribution — is a loss to all concerned.

For whatever reason, many of us miss our chances in conversation, but conversation must remain of great importance to society. William Allen White, himself a great conversationalist, knew the importance of bringing ideas fully into the open. He expressed his point in a letter (to W. L. Huggins, March 30, 1922) concerning education: "If everybody agreed about everything, it would not be a university. It would be a cannery. A university, as I figure it, is mostly for discussion, and out of discussion will come wisdom." Not all discussions — or conversations — lead to wisdom: but wisdom is more likely to come to people who engage in true conversation than to those who do not.

## CONFRONTING DISAGREEMENT

What should the speaker do when he wishes to disagree with an opinion that has been expressed, or how should he react when someone disagrees with what he has said? Three answers from three very wise men deserve consideration:

1. Benjamin Franklin, in his *Autobiography*: "When another asserted something that I thought an error, I denied myself the pleasure of contradicting him abruptly, and of showing immediately some absurdity in his proposition; and in answering I began by observing that in certain cases or circumstances his opinion would be right, but in the present case there *appeared* or *seemed* to me some difference, etc. I soon found the advantage of this change in my manner; the conversations I engaged in went on more pleasantly. The modest way in which I proposed my opinions procured them a readier reception and less contradiction; I had less mortification when I was found to be in the wrong, and I more easily prevailed with others to give up their mistakes and join me when I happened to be in the right."

2. Michael de Montaigne, in his essay on "The Art of Conference": "When anyone contradicts me, he raises my attention, not my anger: I advance toward him who controverts, who instructs me; the cause of truth ought to be the common cause of both the one and the other." Too often, Montaigne adds, "Instead of extending our arms, we thrust out our claws."

3. Abraham Lincoln, addressing a Temperance Society, on February 22, 1842: "... assume to dictate to (anyone's) judgment, or to command his action, or to make him out as one to be shunned and despised, and he will retreat within himself, close all the avenues to his head and heart; and though your cause be naked truth itself, transformed to the heaviest lance, harder than steel, and sharper than steel can be made, and though you throw it with more than herculean force and precision, you will be no more able to pierce him than to penetrate the hard shell of a tortoise with a rye straw. Such is man, and so must he be understood by those who would lead him even to his own best interests."

# Senator Wayne Morse on Speech Preparation

By Emery V. Hildebrandt

*As part of the work on his M.A. thesis at The Pennsylvania State University, Mr. Hildebrandt, now Assistant Professor of Speech at The Oregon State College, secured from Senator Morse the following detailed statement on his speech methods and philosophy.*

FOLLOWING A PERSONAL INTERVIEW with Senator Wayne Morse of Oregon and an extensive study of his career and especially of his speeches, Mr. Hildebrandt sent a series of questions to Senator Morse. The thoughtful and detailed answers constitute a valuable addition to "practical rhetoric."

*In regard to your background and training, was public speaking easy for you or did you have to work hard at it?*

Public speaking has never been easy for me. It probably will surprise you to have me say that I've never made an easy speech in my life, but that happens to be the fact. At the same time I wish to point out that I have always recognized public speaking to be a very effective medium of educating public opinion, and therefore I have always approached my public speaking work from the standpoint of wanting to inform an audience rather than persuade an audience.

Incidentally, I happen to believe that the two aforementioned speech objectives are not at all inconsistent. It has always seemed to me that the best way to persuade an audience is to build the speech upon solid information that will leave the audience a much better informed group after one finishes talking to them than it was before the speech started. One of the criticisms of my speaking, that I've heard from time to time, is that I do not use many of the well recognized persuasive techniques, such as story-telling and various types of humor, and that I tend to make my speeches too much loaded down with factual information. The criticism may be very sound, but I prefer to use all my time during a speech in building up a factual case in support of the arguments I'm advancing, rather than take up time with interesting irrelevancies.

*Were there any experiences prior to public life that may have influenced your development as a speaker?*

From the time I was in grade school through college I took an active part in forensic work. In grade school, high school, and college I was on debate teams, participated in oratorical contests, was active in dramatic club work, and literary society activities. I don't think there is any doubt about the fact that my interest in speech work throughout my school career was very influential in the development of my speech style and habits.

*Among all the speeches that you have presented was there any one or two speeches that you thought were most successful?*

I think the best and most effective speech I've ever

given is my speech this year in opposition to the President's Formosa Resolution entitled "In Opposition to Preventive War." I am enclosing a reprint of it. Thereafter I gave another speech on the Asiatic situation dealing with the Chiang Treaty. I consider it one of my best speeches.

The speech I gave earlier this year explaining my reasons for joining the Democratic Party is another speech that I would list among my more important ones.

Your question uses the word "success." My speech against the Formosa Resolution was not successful if it is to be judged by the number of Senators who supported me on that issue. However, it was very successful if it is to be judged by its public impact and by the effect it had on my colleagues in the Senate. More than half of the members of the Senate spoke to me personally about it and indicated very clearly that they knew I was right in my opposition to the President's resolution, but they felt that because the President had made the public appeal they should support his hand.

*How would you define an effective speaker?*

An effective speaker in my judgment is one who presents thought content of substance to an audience and succeeds in leaving the audience with a clear and enlightened understanding of what the speaker has said.

*Are there any speakers, living or dead, who you feel are worthy of emulation?*

There have been many speakers now dead, and there are many speakers living who I think are worthy of emulation. In fact, they are too numerous to list. A few that I would mention who always greatly impressed me are Robert LaFollette, Glenn Frank, Franklin D. Roosevelt, Clarence Darrow, Rabbi Stephen Wise, Senator Hubert Humphrey, Senator Robert Kerr, and many others too numerous to mention.

*What does the typical audience expect from a speaker?*

Sometimes I wish I knew what a typical audience really expects from a speaker. I make speeches on the assumption, which I hope is not a false one, that an audience expects a speaker, unless he's giving a speech of entertainment, to present a well reasoned discourse on a subject matter that will leave the audience well informed.

*To what extent do you personally prepare your major addresses?*

I prepare all my major addresses. The only assistance

I get in the preparation of a speech is research assistance that I may assign to some member of the staff on some particular point. Nineteen out of twenty of my speeches in the Senate are delivered without manuscript and usually with very few notes. However, they are thoroughly prepared in advance unless I am involved in what we call running debate in the Senate. However, even in the so-called running debates I never participate unless I am prepared on the subject matter of the debate. When I use a manuscript, it usually is in connection with some technical subject that contains either a considerable amount of technical data or quotes from legal decisions or other sources. It is a standing joke around the office that when I prepare a manuscript the final speech as it is given on the floor of the Senate will be at least twice as long because of the ad lib and extemporaneous remarks and digressions that I add to the speech during the course of its reading.

*What are the steps you go through in preparing a formal speech?*

The steps that I go through in preparing a formal address are very simple. (1) I study the subject. (2) I collect the data and material that I'm going to use in the speech content. (3) I prepare an outline of the speech, or if it is to be a written speech, I usually dictate it to a secretary. My dictation habits in dictating a speech may be of interest to you. As my secretaries would tell you, what I really do is make the speech to them and they take it down. Very seldom does any sentence of my dictated speeches have to be changed.

I suppose my habits in connection with preparing speeches go back to an interesting study habit that I developed from the time I was in grade school. I used to ride long distances to school on horseback, eleven miles each way. And I developed the habit of preparing many of my lessons, recitations, and — later — speeches riding along on horseback — and frequently thinking out loud. Even to this day I frequently on weekends will take a long horseback ride and prepare my speech in the saddle based upon reading that I've already done on the subject. The next day I find that I am able to give that speech on the floor of the Senate with what I'm sure would be hardly a word changed if it could be compared with the speech that I wrote in my mind the day before on a three or four hour horseback ride. Or I can sit at home the night before and work out a speech in my mind and then walk into the office the next morning and dictate it off to my secretary almost as though I were reading it from a handwritten manuscript. Once in a while I do write out a speech in long-hand, but that is an exceptional practice on my part.

*Do you organize your speeches into divisions?*

The answer to this question probably should be in the affirmative in that each one of my speeches contains an introduction, a body of argument and development, and a conclusion or summary. However, I do not think my speeches can be broken down into any so-called mechanical organization. Usually they consist

of a series of argumentative premises followed by supporting evidence and documentation.

*What do you attempt to accomplish in the introduction of your speech?*

I think it would be most accurate to say that all I attempt to do in a so-called introduction of one of my speeches is to give an informative background or history of the issue or issues involved or the reasons for my deciding to discuss the major subject of the speech. You will find most of my speeches are somewhat in the nature of a legal brief. They are argumentative in style and therefore they can be rather easily outlined on an issue basis.

I do not give very many so-called special occasion speeches — light speeches that are designed to entertain an audience or are in the nature of ceremonial speeches.

*Do you follow any one favorite pattern or sequence of events in the body of your speech?*

My answer to this question is — no. Perhaps a more accurate answer would be to say that I am not conscious of following any pattern or sequence of events in the body of my speeches as far as the matter of style is concerned. In fact, one of the most frequent comments that I hear about my speeches in the Senate, at least, is to the effect that they are flexible and no two are the same.

*Do you deliberately select certain types of supporting materials because you have found them to be more effective? Do you avoid others?*

Again I must answer in the negative other than to say that I find myself in the preparation of a speech preparing my material very much as a lawyer prepares a brief.

*Do you make any effort to link your arguments to the basic drives which motivate people?*

The answer to this question is also — no. I do not believe a speech that is based upon the so-called techniques of persuasion, as those techniques are taught in the speech classroom, usually has a lasting effect. It would take me too long to explain this observation, but suffice to say — I mean by it that an audience that is persuaded is not necessarily an audience that is convinced.

It is very much like the fellow who is converted by the evangelist. He seldom develops a religious faith. The revival meeting convert very frequently can also be converted by the next glass of gin he meets — or any other sin he meets. However, the audience that is convinced rather than persuaded is an audience that has responded to an intellectual appeal and not to an emotional appeal. Arguments that are linked to the so-called basic drives which motivate people seldom have lasting, convincing effects.

*Do you rehearse your formal speeches prior to delivery?*

The only speech preparation activity that I engage in that might be called rehearsing falls under two headings, (1) dictation of notes or manuscript to a secretary or on some occasions writing out the notes

or manuscript in longhand, (2) repetitive thinking through of the speech prior to its delivery.

For example, if I know I am going to give a speech in the Senate, I will think it through many times before I give it. I will be thinking about it when I shave in the morning, when I drive to work, when I sit in the Senate waiting to give it. In fact, when I know that I'm going to give a speech I live with that speech for a good many hours before it is delivered. I suppose this habit of preparation is the main reason for most of my speeches being given extemporaneously.

*What do you attempt to accomplish in the conclusion of your speech?*

I think it would be fair to say that the conclusions of my speeches are aimed primarily at recapitulation.

*How would you characterize your delivery?*

I think my typical delivery would be characterized as conversationalized argument. It is a delivery that is typical of a lawyer pleading a case to a judge, rather than to a jury.

*Are there any methods of delivery that you prefer?*

This question calls for an expression of my own bias. I prefer to hear speeches delivered in a conversational style but with plenty of flexibility as far as emphasis and vocal range are concerned.

*Would you briefly summarize your basic philosophy regarding speech making?*

I think my answers to the foregoing questions constitute a summary of my basic philosophy regarding speech making. I would simply add that speech-making as a medium for transferring information should never place form over substance.

## How To Be Important Without Being Impossible

By Flora C. Perkins

*Mrs. Perkins, wife of Dr. Lindsey S. Perkins, of Brooklyn College, yielded to the Editor's pleas to write us another article in the vein of her "How to Argue with a Red-Headed Woman," November, 1957 issue. What these women know about us men!*

DURING ONE OF THE LATE, but more glittering, political eras of Our Country, a Very Important Speaker left Home and Culture to talk to the People. This missionary journey culminated in an appearance before a group of Ignorant Ranchers and Cattlemen to enlighten them concerning a Burning Issue.

The speaker sat on the platform looking with weary boredom at the aggregation of crude and unpolished men and women, and wrinkling his nose at the whiffs of domestic animal odors which frequently reached him as he waited to be introduced. At the end of an over-labored encomium proving he was Somebody, he rose, put on a condescending smile, stepped forward and began, resoundingly and mellifluously: "Ladies and Gentlemen - - -" From the back of the hall came a nasal, drawling voice in antiphonal response: "- - - Horses and Mu-els - - -"

As for the body of his speech, this Very Important Speaker might have saved his breath to the better purpose of blowing on his own hot neck. He returned to Home and Culture in anger and humiliation after his unfortunate encounter with laughter. No one told him, and he never bothered to find out, that the impious cowboy was quoting from a vulgar little jingle well known in that area:

Ladies and Gentlemen, Horses and Mules,  
I hate to tell you, but you're all darn fools.

Now this Parable, as all Parables do, ends with a Moral: Although the Important Man had attended an excellent Institution of Higher Learning, and had in-

gested an astounding amount of Theory and Techniques for Building Better Speeches, he forgot SOMETHING.

The *something* our hero forgot was that though a nice dress suit may cover a wide expanse of goose pimples, and a bright smile may be a highly decorative feature, these devices are inadequate curtaining for one's true feelings, if every little hair follicle, every little clump of muscle tissue, every little indiscernible nerve ending is rearing back and chanting, "I hate to tell you, but you're all darn fools." When there is any name-calling, silent or otherwise, the audience is bound to get even in its own way.

Aristotle lists modesty as one of the virtues of a speaker. There seems to be confusion now and then over just what constitutes modesty in a speaker. Oriental philosophers believed that humans could learn about all the virtues by going to the animals. For our needs, let us consider the skunk. *There* is a fellow who is the embodiment of true modesty. Highly respected in his community, intelligent, a careful workman, he never sets out to offend; he is determined without being a bully. Above everything, he has that trait which is a requisite of the able speaker — he knows his own power.

Possibly the blue ribbon prize of the day for Impossible Platform Behavior should be awarded to the ladies. (If this be treason, may the decision be confirmed through honest debate!) Certainly there is a plethora of lady speakers who reach the lectern year

after weary year equipped with a tooth paste smile, a Boston *a*, and an impelling urge to italicize all their qualitative adjectives: "It is such a *pleasant* experience to have the opportunity of addressing this *generous* group of people on such a terribly *important* occasion." One gathers that they learned their elocution at Miss Sweetly's Finishing School for Young Females.

Since this type of speaker is so numerous, the only conclusion to be drawn is that an overwhelming majority of women enjoy having their minds anesthetized by a flow of inane verbiage. The speaker depends on dazzling her audience with her rhinestone ornaments rather than her rhetoric. It isn't necessarily through a lack of ability; it's just *The Thing To Do*.

Nowise to be slighted in the compilation of this little list is the Very Important Man in holy orders. He may have gotten that way through theological insight, or by speaking with the tongue of an angel, but sometimes the Decalogue-ical air around and above him gets a little thick. Moses, carting the tablets of stone down the mountain, probably lacked dignity. Not this august person! He never lets his audience forget for one moment that he is an authority on right living. Audience reaction tends to pattern after Tam O'Shanter's attitude toward his "ain wife Kate's advice."

At the end of the list, and in a class by himself, stands the philosopher, savant, or thinker, — often referred to as "The Man Who Wasn't There." Admittedly, the dawn of the Moon Age does point up some advantages to be gained by thought. We plead, simply, that until E.S.P. (Extra-Sensory Perception) is established as a scientifically controlled medium of communication, these elevated minds more often speak effectively from the printed page.

A recently heard English lecturer came recommended by restrained advance notices concerning the number of his university degrees and his yearly output of books. His lecture title was one that appealed to quite a large number of literate people. The speaker's expression as he appeared on the platform gave the impression that someone had struck him behind the ear with a blunt instrument before shoving him out front. He stood meditatively with his hands behind him as he began a meandering approach to his subject, dropping information as though he were leaving crumbs behind to mark his way back through the intricacies of his own ponderous thoughts. Occasionally he gave his audience a startled glance which it interpreted as, "Dear me. Are you still here?"

It wasn't — long.

To show important readers just what a critical and persnickety member of the audience expects for time put in listening, may we flash briefly on the screen the *images of a few successfully important speakers?*

The Honorable Samuel Taliaferro Rayburn has been around in politics for a number of years. There is a home-spun quality about "The Gentleman from Texas" which permits his constituents to refer to him affectionately as "Sam," at the same time fully honoring

his abilities as a leader. As he stands on the platform in his deliberate, easy way, even before he speaks, one is sure of two things about him: Here is a man of integrity, and a man not to be trifled with. The Honorable Sam always has the situation under control.

Madam Rajan Nehru<sup>1</sup> comes very near to proving that it is not even necessary for the speaker to be important. She is a charming person, — a lady, in the older usage of the word. But she is nervous; her hands clasp each other tensely. Obviously, at the outset, she is not quite sure that she belongs on the platform. This impression changes radically as she makes headway into her subject. Madam Nehru almost disappears; she becomes a voice — an instrument to make clear and understandable India and India's people to the important listeners who sit in front of her. Madam Nehru's enthusiasm carries her across every barrier, and carries her audience with her.

Many faiths have produced intellectually provocative speakers, but none that is more wholeheartedly accepted by a wide cross-section of audiences than Dr. Henry Smith Lieper.<sup>2</sup> Dr. Lieper has the force, the vitality, the posture, the positiveness of an important man. Also, he matter-of-factly throws in swift, off-hand references to his contacts with prominent people — "The last time I spoke with the Bishop of London . . ." which carries through the suggestion of importance. But it's the twinkle in Dr. Lieper's eye as he looks over his audience, the twitch of his small mustache as he prepares to candy-coat with humor some often unappetizing truths, that keeps him on the human level, saves him from seeming pretentious.

John Mason Brown<sup>3</sup> escapes being impossible by the breadth of a sense of humor. Such an avalanche of erudition would bury his audiences, or tumble them right out into the street, if it weren't for the safety-islands of wit and wise-cracks with which his lectures are polka-dotted. The mild-appearing Mr. Brown is a superior man with a superior attitude toward inferiority; he makes his audiences take him for what he is, and like it.

In conclusion, we, the audience, insist: The authority of the speaker must be evident, but not like the roaring lion, not like the bellowing bull, not like the strutting barnyard rooster! The speaker must carry his importance onto the platform with him, and the audience should be able to sense at once that, like the modestly assured skunk, *he has it in him!*

<sup>1</sup> Wife of Ratan Kumar Nehru, Indian ambassador to China. She devotes much time to social work and welfare institutions in India.

<sup>2</sup> Minister and Executive Secretary of the Missions Council, Congregational Christian Church. For fifteen years Executive Secretary of the World Council of Churches, Dr. Lieper has preached and lectured in most of the civilized countries of the world.

<sup>3</sup> American dramatic critic of the theatre, writer, and lecturer. He writes extensively on political and world affairs, books, places, and people. He often makes as many as seventy-five lecture appearances in a year.

# Is Your Mommy Home, Precious?

By Barbara L. Avery

*Mrs. Avery, who makes appointments via the telephone for an insurance company in Long Beach, Cal., describes vividly the types of voices she encounters.*

ARE YOU SO ADORABLE on the phone that I'd like to drop you on your little doll head? Do you have this tiny, wistful baby voice that is completely unintelligible to those who do not love you? I do not love you.

Or are you more the Snapping Garter type? No? You groan, maybe?

I work in an insurance office where I speak on the phone to some six or seven hundred women a week. This is a wierd experience.

The woman with an acceptable telephone manner is so rare that she makes a vivid impression. I remember her name, the exact nature of her business, every little thing she says. Talking to her is a pleasure.

The rest of the time, I listen to the mushmouths, the hollerers, the bitter-voiced, the ones who bang the phone in your ear, and — worst of all — the coy little number who is so sweet and breathless, so twisty and turny, that I can grasp the meaning of only about one sigh in ten. Why do you do that, Lady? Do you imagine that I think you're cute?

It's not just that I don't think you're cute. I'm too harried to feel that mildly about it. Any business person is. You, Lady, Little Thweetheart, Daddy's Darling, Mama's Baby Durl, you I'd like to rock to sleep with a rock.

There are several groups of speakers. You, Lady Reader, belong, I believe, to one of these groups. But don't kid yourself. The nice group is one of the smallest. Maybe you are nice on the phone; but give yourself a real good listen.

## DARLING 'ITTY BITTY DURL

This somewhat elderly cherub endears herself to callers by backing away from the phone, gasping, revolving her head from chandelier to radiator to birdcage to everything but the mouthpiece of the phone. Her little voice oozes out of her windpipe with absolutely no pressure applied, so that the listener has a feeling that something is happening — the wind is in the chimney in the old haunted castle — the child in the next room is whispering to her paper dolls — something is wrong with the carburetor — *something* is happening. But what?

This little lady's conversation comes across as a series of "Urm . . . er . . . twy . . . fhee . . . snat." Sometimes she even lisps a little. Off and on.

I can understand how she got that way. Probably when she was being courted, and first married, it gave

her young lover a great feeling of strength to have her so utterly helpless-sounding. A very young man often needs that kind of reassurance. But, Lady, no young man stays that way — unless he's sick. And if he's so sick and weak that you have to behave like a defective in order to let his behavior be better than yours, then you can't afford any weaknesses. You've got to be provider, nurse, jailer, and distributor-of-comforts to the poor thing. You need energy.

If you are often asked to repeat what you've said, ask yourself why this happens. If you are often told what a sweet little voice you have, ask yourself if this is truly a compliment. How old are you, Precious? Grown up?

## MUSH MOUTH

This lady is not suffering from Rigor Coyitis, but from Paralytic Self-Consciousness. Her voice comes and goes from the phone, but it leaves definite streamers of sound: ". . . ut . . . eck . . . today . . . lieve . . . next . . ." The caller knows someone is talking, but doesn't have any very clear grasp of what is being said.

The lady who talks wildly into the distant corners of the room, or who keeps the palm of her hand between her mouth and the phone — she has her reasons, too. Perhaps she uses "bad grammar." A lot of people get absolutely stricken with nervousness if they have to talk business on the phone and can't remember whether to say *I* or *me* or *saw* or *seen*. I want to tell these people it makes no difference to me whether they saw the cow or they seen it. Any business person who is trying to impart or elicit information is interested in the cow, not in correct speech.

There is nothing sacred about the English language. It's only a tool we use for communication. So if you are in the habit of swallowing half of what you say, because you're not sure just how you should say it, relax. Say what you mean. Speak up, speak clearly, and you will be understood. And if your grammar indicates that you didn't have a chance to spend too much time in school, does that make you some kind of bum? Was Andrew Jackson a bum?

This mush-mouthed lady is sometimes embarrassed about other things than her grammar. Sometimes she cannot make her payment, and she wishes somehow to tell me this without having actually to say the awful words.

Well, I'm back at my old stand. If you can't make your payment, say so. Open your mouth, put your mouth close to the telephone and say, "I can't make

my payment this time." The phone will positively not explode. Neither will I. You and I, we'll talk it over; and we can arrive at some idea of what we both can expect. I want to help you. Nobody wants to lose a customer. But I must know what is happening, and I have to learn this from you. You have to say it.

The thing about being a mush mouth is this: you sound frightened. You sound pitifully unsure of yourself. Talking to you is an unpleasant experience because it is such an effort to try to grasp the bare bones of what you are saying.

#### HOLLERER

(If you feel like singing, try this to the tune of "You Can't Climb My Apple Tree.")

Please don't holler down my ear drum,  
Please don't make me drop the phone,  
Please don't bellow out your hello,  
Try a little softer tone.

The lady who shouts at the phone sounds like she's fresh off the lone prairie. She sounds like she has a heart of gold and teeth to match.

Once you've recovered from the initial shock, you can easily adjust to her. Just hold the phone a couple of feet from your head. And this lady really has an enormous advantage over many of her sisters. She can say what she means to say.

But, Lady, you don't want to sound humorous, do you? Would you be pleased to be called a character? You keep right on directing your voice into the mouthpiece. Keep talking. Just do it all a little bit softer.

When I shout, I can feel the force of it in my chest and throat. Pay a little attention to how you feel. Are you hollering?

#### SNAPPING GARTER

This woman doesn't exactly have a chip on her shoulder. I think she has a block of ice down her back, instead. She is so crisp, she snaps. She gives every conversation an air of hurried irritability. You speak and she is obviously unable to believe that anyone could be such a fool as you are. "What's that?" she keeps saying; "What did you say? . . . What's that supposed to mean?"

She stabs you with her icicle voice. She frequently says, "Yes, yes, yes"; but what she means is no. Her answer to life is no. She suspects that she is not liked. I suspect that she is right. Her conversation suggests that the caller is probably a moral midget, as well as a notorious bank robber and con man. Her view of humanity is so peculiar that I wish I could ask her, Lady, were you born in jail?

#### THE DOWNTRODDEN

This poor woman was teaching her careless daughters to make biscuits one day, and, sure enough, there they were gabbling and paying no attention, and they flattened her out with that big old rolling pin, and she said nothing and thought she'd see just how far they'd go, and sure enough they not only baked her, but they

left her in the oven so long that she just dried completely up.

She's not bitter. She has no emotions at all. You speak to her, ask her something; and she doesn't answer. She's still waiting to see just how far people will go. You speak to her, it's her turn to speak; and there is this long silence. So you do your part over again, and then again, getting really agitated; and at last you hear her. Her voice is flat, mechanical. She uses about ten words, altogether: "I don't know . . . I don't care . . . I guess not . . . No . . . Maybe."

Lady, I'd take a switch to those girls. They are not too big to whip. Try it. You'll feel better.

#### THE SMASHED

This one actually groans as she speaks. In the time it takes her to suffer through the word "hello," you wonder if she is going to bleed to death right there in your ear. You wonder if she might not really be terribly ill and not just the usual old groaner. Has she taken poison? What should you do? In spite of my better judgment, I've been frightened many times into asking this old fraud if she were ill; could I do anything to help her? No. All she wants is attention. If people look on her with revulsion, that's O.K. The idea is, they should look.

Lady, you look.

#### MRS. HAUGHTY NEWLY RICH

This woman is a LADY, and she has CHAWM. Her voice is a coo, high up in her throat, right behind her nose. When the entire production number about whose residence this is, and on what you base your claim to speak to her, has been gone through, she greets you: "Hallooo." Once you understand that *nothing* you have is really good enough for her, certainly it's not nearly the quality to which she is accustomed, you can do business with her. And, at least, you can make out what she's saying. She may pronounce blue as "blyew," rather than bloo, and throw in an occasional "tow-MAH-tow"; but this need not distress the business caller. All he need do is just not laugh.

The lady herself likes to seem to laugh. She doesn't really do it, you understand; but she does like to *imitate* laughter, in her refined way — high-pitched, soft, regularly spaced bursts of the *smoke* of laughter. This seems to remove a business transaction from the realm of *tradespeople*, don't you know.

Lady . . . well, who am I to quarrel with my betters?

#### BITTER WEED

This dame is enough to spoil the best day in the world. She snarls into the phone. When she tells you hello, you feel like you've been called a lot of very nasty names. Furthermore, so pervasive is this lady's spirit of ill will to her fellows that one feels a spurt of fear that some of the accusations in that gall green voice may be true.

Maybe she's had it. Maybe the father of five of her children has run off with an unsightly snake charmer.

Maybe she sold her toupee to buy some worthless uranium stock, later burned up the stock certificates, and then learned they were priceless after all.

But Lady, if you are looking at the ashes of all your dreams when the phone rings, give just a little bit more of yourself. Do this giving because you're a human being; and do it by making a simple decision: either don't answer the phone or else make up your mind to answer in a human voice, not the vicious snort of a wounded rhinoceros. The plain fact is, you have no right to *inflict* yourself on the rest of humanity.

#### BANG UP

This charmer answers the phone; and when she finds out that you are not Rock Hudson calling her, after all, she slams the phone down in its cradle. She does not say good-bye or indicate in any way that she is about to do mayhem to your nervous system. She is Bitter Weed's big sister.

Lady, Honey, you are too bad off for me to quarrel with you. You need a doctor. You are on the verge of the void, and I know you don't believe a word I say. Why don't you tell a doctor how you feel about things? Just for kicks. Maybe just to prove I'm wrong.

#### THE NICE ONE

Bless her heart. She puts the mouthpiece right up to her mouth. She keeps it right there, in front of her mouth. Quietly, firmly, pleasantly, in a womanly manner, she speaks. She may say hello, or Brown's residence, or "Hi." Whatever she says, you can understand it exactly. You are glad to hear her. You and she take turns speaking. When you speak, she listens. When she speaks, you have something to listen to. If she's not sure she understands the import of what you are saying, she questions you.

Maybe she's mad that day. Maybe she's in a hurry. Maybe you want her to do something, or take something, that she doesn't want. She can be very brief. But she's still nice. "No," she says, "I'm sorry. Good-bye." Quietly, she hangs up. She does not bang up. And all the time she was speaking, you had the thrill of understanding her perfectly.

And if she's not mad or in a hurry or suffering in any way, this lady is warm, human, lively, completely capable of projecting her very real charm into the phone. This lady sometimes even laughs.

Lady, what can I say to you? You're the treasure of the human race.

## MINOR MINORITY BROADCASTING

*By William D. Sample*

*A member of the Speech Department of The St. Lawrence University, Mr. Sample offers a suggestion of value to the radio industry.*

AFTER THIRTY YEARS OF DOMINANCE in the fields of entertainment and communication, radio was suddenly toppled from its position of paramount importance with the introduction ten years ago of the electronic little miracle maker — television. During its reign radio had developed a pattern of program forms that became through usage so well established that change or deviation was not only unlikely; it was simply not contemplated. So radio had for years been a static medium in respect to any change or maturation in programming. Radio had discovered the infallible common denominator to listening taste and had geared all its programs to this rather low intellectual range. And since this type of programming did sell products — and after all radio as well as television is a business, not an art — there was no need for a radical change in programming.

With the advent of television, though, radio programming suddenly and abruptly became outdated. Through a relatively long period the radio industry suffered a horrible decline in both sponsorship and

listeners. During this transitional phase the leadership in radio realized that change now was not only desirable but was mandatory for survival.

Now, radio has entered upon a new era of experimentation and exploration in programming. The growing need throughout the entire broadcasting industry is for new ideas, new concepts, new formats, new presentation methods that will capture a new kind of radio listener. The first requisite to success in this new era will be the degree to which one is creatively conscious.

The future of radio, both educational and commercial, is dependent upon the imaginative and creative minds now enrolled in our colleges and universities. To students preparing now for professional careers in broadcasting the challenge is both immense and exciting.

Today radio survives on the audience reached during the daylight hours. Composed mostly of bustling housewives and on-the-road businessmen, truckers, commuters, and teenagers, the radio audience does not attentively listen in the same concentrated fashion as

those watching television. And radio programming must be developed on that basis for that kind of audience during the daylight hours.

But are the evening hours for radio to be lost completely to television? To try to compete with TV with the same kind of programming at night will surely lead to radio's certain defeat. Is there a real audience for radio waiting to be reached at night? Are there individuals who would prefer some new kind of radio programming at night to the endless repetitive fare offered on TV?

A study of the past history of radio programming would indicate that the answer is probably, *yes*. During its more than three decades of experience, radio has sought for the great common denominator of mass appeal to a mass audience. Even when programs were directed to segments of the total audience — such as children's shows, soap operas, and classical music programs — these, too, were designed to reach a massive group in each segment.

For example, in 1926-27, we recall the Atwater Kent Hour and the Boston Symphony Concerts, religious talks on the National Radio Pulpit program, and such popular talks as Cook's Travelogues and the housewifely appeals of Betty Crocker. In 1928-29 we had the adventure thrillers presented by the Empire Builders and the light drama offerings of "Real Folks." In 1930-31 there commenced the 5-times-a-week radio news-chats by Lowell Thomas, and the children's stories presented under the title, "The Lady Next Door." In 1933-34 the Breakfast Club was bringing us daytime variety shows and the National Barn Dance was playing evening hill-billy tunes, while realistic heart-throbs were offered by the Court of Human Relations. In 1936-37 the quiz shows started their long popularity run, and in 1937-38 the Madison Square Garden boxing broadcasts proved the drawing power of sports programming. And so it has gone, year after year.

What this chronological development should point out graphically and dramatically is the absence of carefully constructed programs for *minor* minorities. Who are the individuals who compose *minor* minorities? As yet no one really knows. But such groups exist to some extent and can be found and developed into faithful radio listeners. In the sweeping generalizations of audience groups so delightedly and frequently referred to by Madison Avenue statisticians are important and presently unrecognized minority interest groups.

These are the people who, bored by radio, turned dispassionately to television only to eventually discover that it did not fulfill their expectations. These are the discriminating people who will turn off their TV set when dull and uninteresting programs are offered. These are the people who will form *minor* minority groups for specialized creative programming. These are the people who can be lured back to their radio sets in the evening hours. And though, at present, they are minor minorities when compared to the massive mass

audience, they can be developed in time to a significantly large radio audience — an audience that can return night-time radio to brighter newer heights — an audience that can sell products for sponsors.

To find this audience and develop night-time programming for it will take a concerted effort by creative and imaginative broadcasters.

This creative consciousness not only extends to writers, producers and actors, but it also encompasses everyone connected with broadcasting, including salesmen, engineers, managers, public relations personnel, and etc. In other words, there will be a need — a continually growing need — for creative salesmen, creative engineers, creative announcers, creative program directors, creative copy writers, and so on.

While in the first few years of this new transitional era, radio has already undergone several phases of exploration. First, there was a rapid rise in the interest taken by broadcasting in racial or nationality minority groups. Second came an emphasis upon music, news and service. Third came the hipsters who jammed the logs with one deejay rock-n-roll show after another. Fourth came the modifiers, who chose to combine all the foregoing into what they preferred to label as "balanced programming."

Concurrently with these drastic changes the networks began to shuffle their schedules. Pat Weaver at N.B.C. quite dramatically fostered *Monitor*, whose real value as a pacesetter in new programming concepts has not yet been fully appreciated. Mutual and Columbia came up with nothing more than what amounted to a rearrangement of old ideas at different time periods. Just recently American shifted back to live musical shows in the day-time hours.

So far, there has been very little real progress but a lot of healthy experimentation. What does the future seem to offer? Well, not very much for radio if the networks insist upon eternal reliance on old ideas just dressed up in new packages and aired at an earlier or later hour than was heretofore the case. But the future holds tremendous prospects for exciting and profitable work if through some experimentation and exploration genuinely creative programming concepts emerge. The challenge is before us. Will we answer its intriguing call?

## INVITATION

by LEAH SHERMAN

"Dear sir, will you honor us  
(We know you are exceptional)  
By speaking to our women's club  
On why the states are sectional?

"You are a busy man, we know,  
Who can't accept all pleas to speak;  
But we will gladly write you up  
And photograph you for *This Week*."

# How Negroes Communicate In an American Community

By Fred Tewell

*Dr. Tewell (Ph.D., Louisiana State) is Dean of Men and Professor of Speech at Midwestern University, Wichita Falls, Texas.*

A FEW YEARS AGO a rather large southern city planned a mock atomic attack and practice evacuation. The planners used mass media of communication to notify citizens of the evacuation and group leaders dispensed specific plans for leaving the city. On the appointed day all managed to evacuate the city except one group, the Negroes. This group had not been ignored in the planning; in fact, instructions for their evacuation had been dispensed through the mass media of communication and through selected Negro leaders.

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This incident and an interest in channels of communication prompted the author to study a selected group of Negroes in a southern city in an effort to determine what channels of communication they used. This exploratory study attempted to discover: (1) the channels of communication, written and oral, used by the Negroes, (2) the channels of communication used most frequently, (3) the difference, if any, in the use of the channels of communication at the different educational levels, (4) the attitudes of the Negroes regarding their channels of communication, and (5) any possible trends in their habits of seeking information. The study was limited to one hundred Negroes, twenty-five years old and older, who were interviewed during June, July, and August, 1955.

The media of communication considered included: newspapers, magazines, radio, television, public speeches of all kinds, sermons, and hearsay. Some of these are media of mass communication while others, such as hearsay, may involve as few as two persons, the sender and receiver. The author did a thematic analysis of some of the written and oral channels named most frequently by the one hundred Negroes. The author attended a number of Negro churches and one large NAACP rally.

Space does not permit the printing of the many interesting answers but a random sampling of answers to a few of the questions may suffice to demonstrate the manner in which the interviewees answered.

*Question one:* What do you think about the new polio shots?

I heard about it at church. We were told to donate to the state health board to get help for children who had it. I read about polio in the *Pittsburgh Courier* (a national Negro newspaper).

I read about it when it first came out. It is nice

in a way but I don't like taking part of an animal and putting it in a human body because you never know how the children will come out.

I have kept up with the news but I don't care much about it. I pray about things and ask the Lord to help me understand. I don't run to things like that. I haven't signed yet for my grand-kid to take it.

*Question two:* What do you think of Eisenhower as president?

I have read a few things about him but things like that I just wait and let them work out. White people have come to try to get me to vote, but I can't because I can't write.

I heard him on radio. I am with the President but it is hard to tell where he stands. In a job like that, you have to dance by some of those fellers' music.

He has done a wonderful job for a Republican because they generally run things to nothing. I listen to him on the radio.

I haven't followed his career but I heard comments about him over the radio. He has more recreation than other people. His wife is in bed because she needs a rest, while her husband gets lots of recreation playing golf and fishing.

*Question three:* What do you understand the recent Supreme Court decision regarding school segregation to mean?

The South is not ready. It will take a long time. There are some on both sides who don't know how to act. We have good schools for both groups. I helped build one nice one for Negroes. If there are not enough Negroes for a separate school, then they could go to the same school as whites.

I have read about it a little. The Supreme Court has given a decision but will the lower courts accept it? It is hard to understand why for so long the colored had only three months of school while the whites had nine. The tax money paid for equal facilities for all. My teacher had 125 in one room.

I hear it discussed. How can you bring in something that has been down for years? Colored don't have blood in their bodies same as white. Child of beans and corn bread is not the same as child of milk. Back-woods people makes it what it is today.

I read about it in the paper and heard it on the

radio. The colored man should have the same privileges as the white man because Negroes died in the war the same as the white. If we are goin' to have Jim Crow laws, let the white be in front in war, and the Negro in the back. When I was a boy, the Southern whites kept the Negroes working all year so they couldn't go to school. The whites went to school the year round.

*Question four:* Do you think that employers in Baton Rouge discriminate against Negroes in certain jobs?

There are many good colored men who can't get a license. There is only one colored electrician and no plumbers in Baton Rouge. I have followed the local Post Office case (racial prejudice was charged in the firing of a Negro employee). The colored support Standard Oil but can't get decent jobs with them.

Yes, there is. My son walked all over town until he wore out his shoes but couldn't get a job. There are jobs but they won't give them to you. My son finally lost his mind. They took him to Jackson last week.

There is some discrimination at the plants (Standard Oil). When the jobs called for lots of physical labor, they had colored but now that they just have valves to turn, the Negro is eliminated. I worked for a contractor from California. He was a fine man. We did have some trouble in working with some southerners.

The colored can't get office jobs. Colored don't have the same pay for the same jobs. I read in the *News Leader* (local Negro newspaper) about the Standard Oil situation. My husband works eleven hours a day for 83 cents an hour while the white man alongside doing the same work gets \$2.40 an hour.

The author attended a number of all-Negro public meetings, one of which was an NAACP rally. The principal speaker was A. P. Tureaud, Louisiana NAACP lawyer, introduced by the chairman as a man who "has good old bull dog tenacity."

Tureaud began his speech with a brief history of NAACP, pointing out that it was organized openly with no intention of intimidation or doing violence to anyone. "We need no sheets to cover us but use them to sleep on." He also stated, "This meeting is not a protest but a plain NAACP meeting known to the public."

About the problem of segregation, he said, "It is now illegal and morally wrong to segregate according to race or color. Action in Louisiana is not so much police power as police state. There is no pressure on God's green earth that can stop the move to integration [Applause]. The more pressure put on us, the easier it will be for us to get together and organize." Speaking of New Orleans, he stated, "They can build the finest schools in the city but it will not satisfy our demands for integration."

Tureaud referred to a number of articles that had

appeared in Louisiana white newspapers saying that "So and so's maid says that she doesn't want integration." He pointed out in answer to this, that Negroes know how their employers feel and naturally will lie and tell them what they want to hear. "The Negro," he said, "is an expert at lying to the white people in order to tell them what they want to hear," and he advised them to go right on lying. "The truth is," he continued, "we don't like segregation and will not submit to it" [applause].

In answer to the accusation by some that the Negroes are a fertile field for Communism he said, "Let it be said that the Negro is a loyal American citizen and will fight within the framework of our government and not other government. We will fight peacefully in our courts and not on the sidewalks. If they can't take that, it's just too bad."

Following Tureaud, prominent local Negroes spoke on segregation in housing, transportation, medicine, political activity, recreation, labor, armed forces, religion, and schools. Each speaker told of the recent progress made in integration in his field.

About 900 local Negroes attended this meeting and contributed \$1,000 to finance a lawsuit against the East Baton Rouge school board to force integration. The meeting lasted about three hours, but nearly half of the audience left after about two hours of speeches.

## II

After analyzing the data gathered in the interviews, certain summary statements seem in order.

1. The channels of communication used by all 100 Negroes studied seemed to vary according to educational level. The higher the level of education, the more written channels were employed and the lower the level of education, the more oral ones were used. Those who could not read depended altogether on oral means of getting information. What written information they possessed had been read and explained to them by someone else.

2. Three-fourths of the Negroes interviewed read at least one white and one Negro newspaper and one-third read at least one white and one Negro magazine. Among Negroes with at least one year of high school, ninety-five per cent read at least one white and one Negro magazine.

3. Much of the material featured by the Negro newspapers and magazines seemed to fall under two general categories, sensational and ego-building. The sensational material includes stories of crime, domestic troubles, discrimination incidents, and some race problems. The ego-building information embraces accounts of famous Negroes in the fields of religion, politics, business, and education. In addition, the Negro channels carry information designed to help the Negro become a better citizen, improve his standard of living, and encourage him to work harder to achieve the "freedom he says he wants."

4. The Negro churches seem to reach more of the Negroes interviewed than any of the other oral chan-

nels. Ninety-four per cent of the 100 urban Baton Rouge Negroes said that they attended church. Two-thirds of these attended Baptist churches.

5. The Negro minister seems to be a key figure, because he is called upon to give advice to his people about a variety of subjects.

6. Nearly three-fourths of the Negroes interviewed listened to at least one white radio station and station WXOK (Negro radio station). Station WXOK designs its programs to appeal to Negro listeners, while the white radio and television stations plan their programs with little or no consideration for Negro listeners.

7. With the exception of the college-trained Negroes, only a small percentage of the Negroes studied were active in service or professional organizations.

8. The use of hearsay as a means of getting information was evident but the extent to which it was employed was difficult to determine. Hearsay seemed to be utilized more by the Negroes in the lower educational categories than by those in the higher educational categories. The Negroes who worked as domestic employees seemed to get considerable information through hearsay.

9. These 100 Negroes seemed to have more information about topics which had been discussed at length through Negro channels of communication such as Negro newspapers, magazines, and churches.

10. Religion seemed to play an important role in moulding the opinions which many of these Negroes expressed about the eight topics. Some of the answers given to every question asked seemed to have been influenced by religious beliefs. This was true of those Negroes in the lower educational categories but was not true in the two top educational categories.

### III

An analysis of the channels employed by the 100 urban Baton Rouge Negroes seems to indicate that these Negroes have few, if any, direct lines of communication. The evidence shows that information which eventually reaches these Negroes passes through many filter points making it nearly impossible for these Negroes to get an uninterrupted and unshaded flow of information. Much information passes along channels which have biased substations, *e. g.*, many of the white writers or speakers are biased in their communications about Negroes while many Negro writers and speakers are equally biased when giving their views about whites. The channels carrying information of primary interest to Negroes seem to be more intent in their crusade for the "Negro cause" than in presenting a comprehensive coverage of news events. In other words, it seems difficult for the 100 Negroes investigated to obtain information through clear, free flowing channels of communication.

Most of the local white channels seem reluctant to carry views expressed by Negroes and the Negro channels circulate mostly among the Negroes themselves. The local Negro newspaper and radio station are owned and managed by whites, certainly an important filter

point. This leaves the Negro church as the chief place where Negroes can express their views and desires, both religious and secular. Probably only a small amount of the opinions expressed in the Negro churches ever reaches the intended receivers, that is, the white community leaders. What information does reach these community leaders does so through the Negro minister who may add to, delete, or alter the information according to his own beliefs, or the reactions of the white leaders. At any rate, no clear channel of communication was discovered through which the Negroes studied could express their opinions and make known their wishes to the white community leaders.

The data seem to indicate that if one wanted to get information to the 100 urban Baton Rouge Negroes he would have to employ a combination of channels, including radio station WXOK, the *State Times* and *News Leader* newspapers, and the Negro churches. No one of these means of carrying information reaches all of the Negroes interviewed. Therefore, even though the same message may start along each of the four channels listed, it is not likely to be the same when it reaches its destination. The filter points which tend to alter the meaning of the information vary with the channels and the Negroes will probably get different versions of the same message.

The implications are that so far as the 100 urban Baton Rouge Negroes are concerned, free flowing channels of communication do not exist.

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# THE THEATRE IN RUSSIA

*By Miriam and John D. Mitchell*

*Dr. Mitchell, dramatic consultant in New York City, and his wife present an informative report on the Russian theatre, based on direct observation, fortified by a background of wide acquaintance with the theatre here and abroad.*

AFTER WAITING ANXIOUSLY FOR TEN DAYS in Paris in the summer of 1956, making daily visits to the Soviet Consulate, we were granted the tourist visas which did enable us to experience the Russian Theatre at first hand.

Unfortunately, as in most countries, the summer is not the best time to see theatre; most of the companies were on tour, or had closed for the summer. We saw very few companies performing in their own theatres; for example, we saw a Kiev group in Moscow and a Moscow group in Kiev. The Moscow Art Theatre was on tour in one of the satellite countries, and the Bolshoi Opera and Ballet Theatre had closed for repairs. However, I do believe by traveling extensively in Russia we ended up with some valid general impressions of Russian theatre arts.

I

On the whole we were most impressed by the acting. The fine quality of their acting is largely due to the very thorough training which the actors receive, the long period of time devoted to rehearsals, and the fact that the actors are continuously acting together as members of the same company. All theatres in Russia are institutions with resident companies playing in repertory. These factors are made possible because the government supports the theatre and gives the actors their training.

We were fortunate enough to have an interview with the director as well as with some members of the faculty of the State School for Dramatic Arts in Moscow. There are equivalent institutions in the other leading Russian cities. The students come from all over the Soviet Union, as well as from the satellite countries. The director told us that at present they have students from forty-six countries enrolled in the academy. In order to enter the institute, students must pass tests in reading, body control and various aptitudes such as having a "good ear" and ability to concentrate.

The school offers a five year program leading to a diploma; they train actors, directors, ballet dancers, opera and operetta performers, specialists in theatre history, and theatre critics. The course of study includes history, political theory — especially Marxist — aesthetics, literature, theatre history, not only Russian but world theatres as well. All students are trained as well in dancing, music, calisthenics, and learning how to move in period costumes. Two hours a week for three years are spent on body movement. One member of

the faculty commented that many of their students wanted to learn only performing arts, but the institute feels that fundamental education is equally important to specialized training.

All student actors perform in five or six plays before graduating. They act in plays of Shakespeare, Moliere, Calderon, Lope de Vega, Shaw, etc., as well as in Russian plays. They start with the classics and work mainly on the classics, but also work later with modern plays. As the young performers demonstrate talent and ability, they are integrated into the dramatic companies and the opera companies of Moscow in walk-ons and minor roles.

The teaching staff is made up of practising actors, directors, designers, and ballet masters. The acting theory taught is based mainly on Stanislavski, although other theories are permitted.

On another afternoon, we met with the theatre historian and critic, attached to the Moscow Art Theatre, Mr. E. Surkov. He was interested in learning what productions of Russian plays are being performed in the United States. He also asked us to suggest American plays which might be done in Russia. He pointed out to us that they were at the moment preparing a production of Arthur Miller's "Death of a Salesman," and that they had done Lillian Hellman's "Autumn Garden."

We asked Mr. Surkov how much time they devoted to the preparation of a play at the Moscow Art Theatre, and he said that the amount of time varied with the play. They are spending three years preparing Shakespeare's "Winter's Tale." He went into some detail outlining the stages of rehearsal. First, the casting is done by the director; however changes might be made later on. The first year was spent studying the play and adjusting to the language of Shakespeare. Much time was spent in discussion between director and cast. The second period was spent in analyzing the characters. Mr. Surkov considered this very important: the actors were guided to specific analyses of the character in order to avoid a generalized analysis; e.g. the jealousy of Leontes, which would result in clichés of acting.

It may be of interest to the Actor's Studio and idolators of Stanislavski that the directors of the Moscow Art Theatre plan the stage movement; changes may be made in rehearsal, to suit the comfort of the actors, but not after the play has been presented to the public. Stanislavski and present directors of the Moscow Art

Theatre do not tolerate *stage-waits* while the actor is "feeling" his part nor do they permit changes in stage *business* during performances.

The methods of acting and directing of the Moscow Art Theatre are mainly based on the theories of Stanislavski. However, they do not believe that his method is definitive. They are opposed to an orthodox attitude toward Stanislavski, for they feel that they are adding to Stanislavski's theories. As a matter of fact, not all of their directors are committed to Stanislavski's approach. Mr. Surkov seemed to be aware of the widespread influence of Stanislavski's scholasticism in some parts of the West.

Since our pleasant interview with Mr. Surkov in Moscow, it has been interesting for us to learn that Mikhail Kedrov, one of the noted directors of the Moscow Art Theatre, has this to say: "Stanislavski did not by any means consider his method a dogma to be frozen for all time. He refined it, improved it, in practice during his lifetime, and emphasized that we too must constantly seek to improve it."<sup>1</sup>

## II

Of all the performances which we saw in Russia, two performances by the VAKHTANGOV Theatre were the most impressive. We first saw them do Chekhov's "The Seagull." The laughter of the audience indicated that they reacted to this classic of Russian theatre as a comedy. Some of the amusement and laughter seemed to arise out of their recognition of familiar Russian types. In contrast to most Western productions of "The Seagull," the character Constantine, as played by an actor of this troupe, had strength as well as sensitivity and emerged as the pivotal character of the play; while Madame Arkadina was played less elegantly than as is so often the case in Western European and American production, and more as — what she is — a second-rate provincial actress. One of the striking things about the acting was the wealth of business arising out of depths of characterization. The characteristic minutiae of daily life in Russia enriched the acting: characters repeatedly tossing off tiny glasses of vodka, much gesticulation, display of emotion, the frequent touching and embracing of each other. One becomes aware of the mercurial emotions of Chekhov's characters as true to the Russians one meets today in Russia.

The scenery was attractive and appropriately realistic. As we had noticed in traditional Russian homes, the furniture used in this production was characteristically heavy and even monumental in size.

In sharp contrast to "The Seagull" was the performance of "Much Ado About Nothing" of the Vakhtangov Theatre. This production was frankly presentational in style; the actors played full-front a great deal. Not only the low-comedy scenes, but all scenes were played broadly. The humor seemed to be very fresh and immediate for the audience, and the performance evoked hearty laughter.

<sup>1</sup> Afanasieva, Olga and Alexander Vasiliev, "At the Moscow Art Theatre: Behind the Scenes", USSR, 9, 1957.

It was interesting that the same actor who had played Constantine in "The Seagull" on the previous evening played Benedick. His expert playing of the two parts showed remarkable versatility, and the results of thorough Russian training of actors was demonstrated in his consummate ability to dance, sing, fence, as well as to act.

The Russians translate "Much Ado About Nothing" as "Much Noise About Nothing." This theme of much noise about nothing was carried out throughout the whole production. Transitions between scenes were covered by much bustle, sounds of merry-making, and music. The production had the pace and feeling of a musical comedy.

The scenery was a basic, functional, stylized set. Perhaps in key with their title of the play, the colors of the costumes were raw and clashed.

It came as some surprise to us to see, not one, but two productions which were dramatizations of novels by Dostoevski. Up to the time of the death of Stalin, the novels of Dostoevski had been banned and allowed to go out of print; today these works are being re-discovered, as it were, by the Russian people and are something like best-sellers. A theatre from Kiev, playing on tour in Moscow, was giving in its repertory of plays a dramatization of Dostoevski's "The Injured and the Insulted." In Leningrad, The Pushkin Theatre, it's first theatre, was doing "The Gambler," a dramatization of another Dostoevski novel.

The acting of the troupe from Kiev was of some special interest to us because we had learned that three actors in the troupe had been trained by the Moscow Institute of Dramatic Arts. The performing of all the actors of the company was excellent, characterized by good listening, fine ensemble work, body movement, follow-through, and quick shifts in emotion. The total impression of the acting was that it was deeply subjective, without any wish or effort on the part of the actors to play up to the audience. By the end of our travels in Russia these qualities and characteristics of acting seemed universal in their theatre, with some few exceptions.

Just as the city of Leningrad seemed more Western European and cosmopolitan in atmosphere, so too the theatre of Leningrad, based on the production of Dostoevski's "The Gambler" seemed less tied to Soviet Realism. In this production, we found less subjective realism in acting, and more theatricalism and stylization. For example, the central figure, "the gambler," would step out of the framework of the play and voice his thoughts to the audience, while spot-lighted on a dark stage. This was used as a transitional device between scenes. Likewise, a character actress — obviously a favorite with the Leningrad public — responded noticeably to the enthusiasm of the audience.

Another striking exception to the characteristic realism of Russian Theatre is the "Gypsy Theatre." The acting is bravura and impassioned. In ingenuous plays exploiting fully gypsy life, customs such as weddings,

dancing and singing, the actors play consciously to the audience and are exuberant and spontaneous in their expression of feeling. It is excellent theatre, and the leading actor of the gypsy troupe should be encouraged to play the role of "Othello."

### III

The imposition of Soviet Realism on theatre, opera and ballet is most evident in decor. Frankly painted, literally realistic — one may add, old-fashioned scenery for opera, ballet, musical comedy, and drama is almost universal. For the Kiev Theatre's production of Dostoevski's "The Injured and the Insulted" the scenery was conventional painted realism. Since this dramatization of a novel required many scene changes, painted back-drops predominated. For interiors, flats with practical doors and windows were used, set against a painted back-drop. One imaginative aspect of the decor was the use of a scrim throughout, enabling one to see above and beyond the top of the sets a vista of the city of Leningrad, the locale of the play. Musical bridges were used to cover the many scene changes. (The very large number of musicians in the pit, used solely for this purpose, surprised and impressed us.)

Most of the theatres in Russia seemed old and lacking in any elaborate stage machinery, such as turn-about tables and elevator stages. This was true for the opera houses as well. With some few exceptions, the stage lighting was from fair to adequate, and very little seems to be done to conceal the spots and floods in the house at the sides of the prosceniums for lighting the foreground of the stages. One might say that the Russian Theatre, in matters of stage equipment and stage lighting, is as backward as the commercial American theatre.

An exception was the Pushkin Theatre in Leningrad. For the production of the dramatization of the novel, "The Gambler," which required many changes of scenery, wagon-stages were effectively used. As has already been referred to, the central character of "The Gambler" provided uninterrupted continuity by soliloquizing on the forestage, while the scene changes took place quietly behind him on the darkened stage. This avoided the stage-waits between scenes, so common in the productions of plays and operas in Russia. This production also made effective and imaginative use of a tread-mill.

Although it is not uncommon in opera and ballet productions in many parts of the world, the make-up used by singers and dancers in Russia did seem to us to be unusually heavy and stylized. By contrast, the make-up and the wigs of the actors in the dramatic productions we saw in Russia were subtle, tasteful, and universally very good. There was one thing which first puzzled and then amused us: all stage performers, opera, ballet, musical comedy, and drama seem addicted to the use of belladonna, for no performer ever seems to step on a stage in Russia without enlarged pupils and glittering eyes.

The costumes used in all the various productions we saw were stage-worthy. Some indicated that the play

had been in the repertory of the theatre for some years; others, as in the Pushkin Theatre in Leningrad, had the brightness, color, and crispness of a new production. But as has been stated in the case of scenery, costuming suffers from the blight of orthodox realism.

Most of the theatre buildings date from pre-revolutionary times — this is certainly true of the many theatres of Moscow, Leningrad, and Kiev. The red plush and gilt decorations and tiers of boxes — so characteristic of many of them — provide a startling contrast in setting for the informal dress of Russian audiences. The men in the audiences are rarely seen wearing jackets, and almost never do they wear ties. The women mostly wear flowered print dresses.

We were unable to see the inside of the Theatre of the Red Army, but from the outside it proved interesting as a type of functional theatre architecture. The State Dramatic Theatre of Rostov, which dates from the period in experimentation in all phases of theatre before the last war, is now in ruins; it was gutted by the retreating Germans during the war. Our guide in Rostov told us that it will be rebuilt in the Russian neo-classic style of the Bolshoi Theatre of Moscow. What seemed in outline in ruins — this theatre of Rostov — a noble and handsome experiment in functional theatre architecture will now be plastered over with a meaningless facade. It seemed to us that this was perhaps symptomatic of Russian nationalism and reaction in theatre aesthetics.

Before leaving the characteristic theatre buildings in Russia, we greatly enjoyed the spaciousness of their foyers for promenading during intermissions, the very numerous free cloak-rooms for checking coats, parcels and umbrellas, which are staffed with courteous attendants who accept no tips, and the bars and cafes for refreshments and food during intermissions. It was obvious to us that these amenities make an evening at the theatre for the Russians both a comfortable and a festive event.

### IV

Before concluding, we'd like to make some general comments on the ballet, the opera, the children's theatres, and their puppet theatre. Any extravagant, exaggerated praise of Russian ballet you have heard or read — is true. We saw their Ballet Sovietique at the International Theatre Festival in Paris, and since we were told in Russia that it ranks with the Bolshoi Ballet and the Leningrad Ballet, I think it revealed the mastery of traditional ballet techniques, body control, coordinated ensemble work, and the sensitive artistry of the Russian dancers. The virtuosity of individual performers in leaps, turns in the air, and solo dances was quite beyond our expectations; the corps de ballet of the Swan Lake ballet of the Ballet Sovietique is without equal of any ballet company we have seen in the United States or Europe.

Although the famous Bolshoi Opera and Ballet Theatre had closed for the summer, an interview with the director of the museum and the director-general of the

opera was arranged. The repertory of operas differs little from that of opera houses of the West, with the exception that they do more Russian opera than does the Metropolitan or the Paris Opera or Covent Garden. All operas are sung in the Russian language, and as a state supported theatre it is able to do six new productions of the standard or new operas each year. From three to six months are spent rehearsing a revival or a new production of an opera.

Opera would seem to be as much a staple of Soviet theatre as is ballet and drama; we were told that there are opera companies in all the towns of any appreciable size in Russia. For a provincial opera company, this production of "Prince Igor" was satisfactory, even impressive at moments. The Leningrad Opera Company's production of Prokofiev's *War and Peace* was of a higher caliber.

Therefore, of some special delight to us was hearing *Prince Igor* as performed by the State Opera of Molotov, a new industrial town in the Ural mountains, which was on tour in Leningrad.

#### V

To round out our knowledge of Russian theatre, we went to a musical comedy in Leningrad; it was titled *Ball at the Savoy*. Quite to our amazement, the setting for the musical was New York. We shall never know if it was intended to be historical; however, the settings and the costumes were of the 20's and 30's in the

United States. In story it was basically boy-meets-girl and eventually boy-gets-girl. Americans were depicted as always in a hurry, but it seemed to us to be a good-natured portrayal of Americans.

From the listings of the theatres, we learned that there were in Moscow many children's theatres of many types. Our limited time, and the off-season, prevented us from visiting them, but we did attend one of the principal puppet theatres. It proved to be a delightful and charming climax to our search for theatre in Russia. The program that night was a satire on concerts, a typical Russian concert, which can be a potpourri of singers, gypsies, instrumentalists, acrobats, a magician, and even a poet reciting his works. They are intricate puppets, in which the mouths, eyebrows, chests, fingers, etc. are capable of being manipulated.

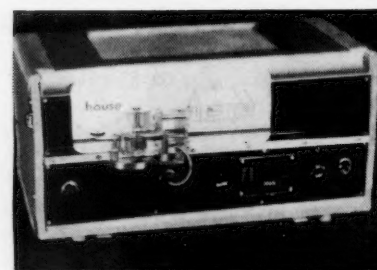
The universality of the satire and the exceptional skill of the puppeteers would put the Russian puppet theatre first on any list, at some future date, of a proposed theatre exchange with Russia.

In summation, I think our visit to see the theatre of Russia showed us that the people of that country have a love for theatre and a great power and aptitude for making theatre. From our meetings with various theatre people, we had a feeling that they are now hopeful that they can effect some changes in their theatre. Only time will tell if they can again become as adventuresome and experimental as they were between the wars.

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# THE BREAK WITH ELOCUTION—

## *The Origins of James A. Winans' Public Speaking*

By Lionel Crocker

*Dr. Crocker, Head, Department of Speech, Denison University, shares with us some very revealing information from the late Professor Winans on how he helped to bring the Speech profession back to the common sense of Quintilian and Aristotle.*

IN THE HISTORY OF RHETORIC, we find at one time or another that one aspect of rhetoric is emphasized at the expense of the other four. During the latter part of the 19th century, delivery (voice and action), called elocution, was emphasized at the expense of content, arrangement and style. The textbook for the course I took in public speaking at the University of Michigan in 1915-1916 was Fulton and Trueblood's *Practical Elocution*. We were not aware that in that year James A. Winans was publishing his epoch making *Public Speaking*, which rediscovered the communicative function of speech. And we were not aware that A. E. Phillips's *Effective Speaking* had been published almost ten years before that. These two books marked the break with elocution in the American classroom.

In a course in Great Orators with Professor Thomas C. Trueblood, we studied Henry Ward Beecher. One of the books we were referred to was his *Yale Lectures*

on Preaching. This study led eventually to my thesis for the doctorate, "Henry Ward Beecher's Yale Lectures on Preaching." By this time, I had come across James A. Winans's *Public Speaking*. His several references to Henry Ward Beecher prompted a correspondence. The first letter, dated February 1, 1929, is in response to my query about the influence of the Yale Lectures of Beecher on his *Public Speaking*. In 1941, I cornered Professor Winans in the Hotel Statler in Detroit at a national convention and questioned him further about his work. We talked for several hours. I could not capture all he said. I wrote him. The second letter, dated January 22, 1942, is in response to my request for more information. There is much bibliographical material in the ten pages of single spaced typewritten copy. I have chosen only those portions of the letters which show the development of his *Public Speaking*, which many think is the one great book on public speaking written in this century.

Dartmouth College  
Hanover, N. H.  
February 1, 1929

My dear Professor Crocker:

The question you ask me about the possible influence of the Yale lectures on what I say about illustration looks simple and easy; but I find myself unable to give a clear answer. In the first place, I wrote that matter about fourteen years ago; and I have a rotten memory. In the second place, I suspect that "authors" are prone to forget what they owe to others. After one has worked over a thing a long time, he begins to think it his own. Yet it has happened to me that when I have been quite fond of a thing as my very own I come upon it or the germ of it in a book I used long before. So I am shy of claiming anything.

As to the particular part you refer to I should say it is a compound of points picked from many sources, selected and emphasized in accordance with what my teaching experience indicated was needed. If I had to assign special credit I should suggest Genung, whose old *Practical Rhetoric* I have kept at hand these thirty years. But I cannot now put my finger on any par-

ticular spots. Austin Phelps's *English Style in Public Discourse* is also a familiar text, but as I have used that in Frink's abridgement I do not recall whether that came in the Yale series or not. I think not. Of course, many other works, but these and Wendell's *English Composition* would be most likely to influence me in an unconscious way in matters of style.

All of which is only negatively to your point. I have worked over Beecher's lectures more than once, as my footnotes show; but as to any direct effect on my ideas on illustration, I cannot say. I can merely say that I seem to recall that what he said was interesting, but did not lend itself well to quotation. I have an impression that I quoted somewhere his saying that an illustration is like a window, but cannot spot it now. As no doubt you have fresh impressions of what Beecher says on the subject of illustration, you are really in a better position to judge than I am. I can only say I was exposed. If I say anything *Beecherish* the chances are that I caught it from him, though the mere fact that I make the same point he does is not conclusive. It may be, as much in such a book is bound to be, just stock stuff. It may have come from the first composition book I had in school. . . .

As regards other Yale lectures I think the chance is rather small that they have influenced me much. For some years I have had it vaguely in mind that I might sometime work them over, probably somewhat as you are doing; but I never have done much to them and cannot even claim familiarity with them. Glad you are at them.

Throughout my book I was careful to give credit (somewhat contrary to the practice in our field, I fear) though there has been improvement. If I could not quote much from an author by whom I was profiting I usually quoted enough to justify a footnote as a sort of notice to the observing that I had used the author. This is a sort of negative proof that I did not draw directly from the lectures; or rather that I was not consciously doing so. I may have made notes on them years before which had gradually worked into my way of thinking.

I take it you are trying to trace the influence of the lectures. That sort of work has always seemed to me a very difficult thing. Often in looking over a recent textbook I think I recognize something has been taken from mine without credit. Sometimes by the peculiar twist of phrase or order of points I feel pretty sure it is just rewriting; but after all in many cases it may mean that we are both drawing from a common source, or using the floating commonplaces of the subject. I should be very shy of asserting that anything in particular had been "copped." And the more so that I understand A. E. Phillips intimated to some one that I profited greatly by his book. Now I did use Phillips for several years, as many did for a time, and many still do. It would be strange if he did not influence me, though in general I heartily disagree with his idea of reducing all to a few dogmatic ideas. On the other hand I heartily agree with his big idea expressed in his title, *Effective Speaking*. Well, it was embodied in the first lecture I ever gave to a class on the subject in 1901 years before *Effective Speaking*. But I do not fancy that I invented it at all. That would be absurd. Of course we speak to produce an effect on the hearer. Aristotle knew that and probably many before him. In fact, almost any man whose head was not muddled up with technicalities. Coming from a very mechanical training the idea hit me with great force, like the apple that bumped Newton's head, and I put great stress on it, stress much needed at the time. Probably many others were thinking the same thoughts at the same time in the revolt from "elocution." Phillips stressed the idea in a book; he put it across and deserves much credit; but shall some further historian of our work say a considerable change in point of view is due to the influence of Phillips? There would be some truth in it, but only some. All the way along there have been teachers and writers to protest undue attention to technique for its own sake.

I suppose my ideas of attention and persuasion are as near to originality as I get. Let us suppose they have some influence, and some day some one traces them

to me. Aha, says some critic, but you will find those ideas in Scott's *Psychology of Public Speaking*, published ten years earlier. Quite true, but in implication quite false. So far as I know I made the transfer straight from James and other psychologists. Maybe I shall discover a hint in some earlier work. After all it is only common sense dressed up in scientific jargon. But anyhow I had the notion well started in my mind before I read Scott. I was glad to have what looked to me rather risky notions confirmed by an orthodox psychologist. . . .

So this matter of influence rather puzzles me. When I hear my literary colleagues putting this and that author in his place and tracing him to such and such a course, I often wonder, and think of my own tiny little experiences. Some will trace everything to Aristotle, and allow nothing to later observation and thinking. Phillips intimates he found nothing in the old ones, though President Robinson in the lamented "Public Speaking Review" traced Phillips to Aristotle. . . .

Writers do have influence, of course. In our little field E. A. Phillips has had a real influence. No doubt his book came as a new gospel to many; and it is a doctrine that needs constant restatement. But when one comes to tracing particular teachings to their sources, he has a job. . . .

Getting back at long last to your question, the more I think of it the more I think my pages on illustration are a mosaic of bits from many sources. Probably some from somebody's chapter on story telling, but I doubt if I had any particular work, or works, before me as I wrote.

*The above material is extracted from Professor Winans's letter of February 1, 1929. In his letter to me of January 22, 1942, Professor Winans tells of other sources he drew upon for his book on Public Speaking. The following paragraphs are taken from his 5-page single spaced letter.*

As for my relation to Professor Brainard G. Smith at Hamilton, I hardly know what you have in mind or what I said in Detroit of any interest. Heath published a little book of his in 1891, *Reading and Speaking*. You might be able to find it in a library. It has a simplification of the Mandeville system of delivery, and some other matters, but does not take up speech composition. I believe Mandeville's own book, published well back in the 19th century had some vogue and it is in many libraries. Mandeville was a professor at Hamilton College, probably of several subjects, such as elocution, rhetoric, and logic. His book was used there until my class entered in '93, when Smith, who had just come over from Cornell to teach in his alma mater, introduced his own book. He also taught English composition, and though his criticism rarely went beyond correctness, as an old newspaper man he had sensible ideas. . . .

When I came upon Baker's *Argumentation* I thought it a new gospel; just the thing I had been feeling the need of. We knew little about finding material, and

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the little library of the time had little. . . . In the spring of '99 I was invited to Cornell by Professor Duncan Campbell Lee to consider an instructorship. (Lee was Hamilton '91, Smith '72, Winans '97, Drummond '06.)

At Cornell I was in for a radical change of attitude, though one for which I was somewhat prepared. Lee had gone over completely to the "think" school. I believe he was influenced by the writings of old Professor Emerson, founder of the Emerson School in Boston, and perhaps by Curry's books. I am guessing. Definitely, I know he was influenced by Kirby's *Public Speaking and Reading*, for he used to base lectures directly upon it. It has many excellent ideas.

Lee was an excellent teacher and could get a class going. I listened to him a great deal for the next two years, watching his teaching. Since we worked in the same sections it was up to me to fall in line. But while he was good, I doubt if he ever worked out ideas very fully. He carried the idea of visualization to an extreme, insisting on an image in every word. He knew little of psychology. Of course, I am speaking of his work on delivery. He had no unusual rhetorical theories; but did inspire (and help) his students to write darn good college orations. And he was a good debate coach, and got excellent work in briefing. He was a master hand in working up occasions, and could fill a considerable theatre downtown for a debate. We had one a year — with Penn.

I tried to ape him, but wasn't built that way. Not very inspiring, but more of a student. I read Cicero and made elaborate notes. I prowled around in psychology, of which I had taken quite a bit in college. Second year, I wanted to start graduate work in English or politics, or both. But Lee did not encourage me and kept me too busy.

I think it was in this second year that I tried to formulate what was meant by "conversational," a word I found used by many; and the result was "Conversing with an Audience," substantially, I believe, the chapter of my latest book, though I do not know where the MS is. . . .

The first course at Cornell when I got there in 1899 was a whole year, three hours a week, in declamation. It seemed to me along towards spring that that was too much of a good thing, and I suggested original speeches. Lee, already absorbed in other interests, consented, and from Easter on we rolled our own — or cribbed 'em. I have never investigated the practices of the time; but I do recall getting up my nerve, because of something of his I read, to write S. H. Clark why he thought a course in public speaking should begin with declamations; and I got a reply to the effect that it had always been done.

I was at about this time applying my new ideas of briefing — gained from Lee and also from Baker (who seemed to me to have a new gospel) to formulate an argument for beginning the course with original speeches. If we wished students to get the conversational idea, why not begin close to conversation? Lee was agree-

able to almost anything — if I did the work — and so in the fall of 1900, in what seemed to be an epoch making manner, we began original speeches. Then later in the fall we turned to selections and continued through the winter, when again we turned to so-called originals. So for many years.

And let me add that I still believe that selections are of great value in training the speech-maker, providing they are of the sort and handled according to my notions. See chapter on selections in *Public Speaking*. . . . About 1908 I had printed for my classes the two chapters "Conversing with an Audience" and "Further Study of Delivery," though modified since then. And in 1911 I had printed and published the *Notes on Public Speaking*. . . .

Then began my four best years. Always too busy with classes and the individual work I have always insisted upon, the running of the department, I managed to get in some thinking and in the next three years I blocked out *Public Speaking*, but when in the early fall of '15 I set the presses running, much was still unfinished, which explains some things about the book. But some of the parts done under pressure of the call for copy are best.

Working summers and vacation and when I could, I got the book out just before January 1, 1916. I published it myself because the bookmen had ideas that did not suit me. And there I was, teacher, author, publisher, salesman, ad-writer, wrapper and general utility man. Too much; and in the spring I sold out, at a much better rate than I could have had before I proved the market. . . .

## Speech Needs in Schools—

(Continued from Page 4)

the staff. In some counties such a person divides his time among several schools. At intervals of two or three years, each child's speech habits are studied and corrective instruction is provided to students who lisp, stammer, stutter, or who have other speech handicaps. Children with speech defects or incipient speech problems need the help of a specialist if they are going to overcome or avoid speech disabilities. And with the kind and quality of skilled assistance available through specialists many youngsters who would otherwise suffer life-long social and economic handicaps overcome their difficulties completely.

Thus we see that the problem of speech needs in education is one that challenges teachers in many areas of specialization, as well as administrators of both schools and colleges. I am sure that proper planning will focus further professional and public attention upon these needs, and will add to the progress our Nation has already made in this important field of American education.



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# One Man's Opinion

SOME OF US WRITE. All of us read. Why? In the pages of TODAY'S SPEECH appear articles by confirmed writers who have been pouring out pages of manuscript for many years. Other articles appear written by individuals who never thought of themselves as writers until jarred by circumstances or a plea from the editor to try their hands at sharing their secret ideas with others through print. What is it that a writer tries to do? Who should write — and why? These questions are intriguing. The answers are doubtless complex. Amidst the answers herewith suggested you may find a means of understanding what the writers you know are trying to accomplish. You may even find a stimulation to try your own hand at sharing your own ideas and feelings.

\* \* \* \* \*

Loneliness is the deliciously terrible, the painfully wonderful destiny of every one of us. Since every personality is unique, there are some things we cannot communicate, some longings we cannot express, some needs for comradeship which no other individual can quite fulfill for us. Barriers we must have, built tight around the sacred inwardness of our beings; for otherwise the essential "I" would flow out and be absorbed in the ebb and flow of social intercourse. This uniqueness of the inner self is at once our triumph and our tragedy. Without it the integrity of individualism would be impossible. But, possessing it, we can never fully understand or be understood on what is necessarily our lonely hegira through the intriguing adventure of life.

To Henry David Thoreau, the hermit of Walden Pond, this aloneness meant that life, for each of us, must have dark stretches of quiet desperation. George Eliot, the nineteenth century author of *Silas Marner*, felt we must adjust to the fact that, "We are all islands, shouting lies to one another across seas of misunderstanding." Ralph Waldo Emerson, America's maturest sage, found both the bitter and the sweet of this personal kernel of isolation when he noted that solitude is a fit condition only for beasts or for saints. Undoubtedly, every human being — confronting the absolute impossibility of sharing with completeness all the nuances, the depths, and the shadows of his innermost feelings — is aware of both the beastliness and the saintliness of this enforced uniqueness.

What every one needs is to find a means of communication that probes demandingly but never possessively into the inmost recesses of his private universe. Some few find this in the challenge of writing: the careful, exacting effort to bring forth in words precise shades of meaning and interpretations of experience — to utter with insight those elusive fragments of truth which are as indescribable as the mottled rays of sunshine penetrating the massed leaves of a swamp-set grove. For many more the understanding

insights which warm the heart flow in reverse from pages of print that suggest, inquire, challenge, and illuminate — but quietly rest undemandingly when the mind of the reader chooses to flit off on a transient and personal quest of its own.

The function of literature, wrote Matthew Arnold, is "to see life steadily and see it whole." The magic of reading is that it places in our hands a key to unlock not only vast worlds of time and space which we never otherwise could visit, but to unlock as well the secret chambers of our own unsuspected selves. In Don Quixote (and in Sancho Panza, too) we see more than we knew existed of our own personalities. With Hector and with Hamlet, with Captain Ahab and with Lady Macbeth we achieve a completeness of comradeship because we read ourselves into them while we are also reading their characters and experiences into our own lives. Reading is a bridge that spans from one secure rest on the integrity of our own uniqueness across a vast space to the uttermost verge of all that has been most happily and fully expressed.

Every true writer has agonized in his own quest for his own vision of truth as surely and with as much painful intensity as Admiral Robert Perry experienced in his heroic exploit of reaching the north pole. The route to this insight is beset by wrong turns, blind alleys, and profitless wastes. Much that is written by the best of writers is a strained journey that has no real end — just as many who never write have fleeting glimpses of precious insight which they permit to escape uncaught. For, as the poet Thomas Gray noted with wistful regret:

Full many a flower is born to bloom unseen,  
And waste its sweetness on the desert air.

Where does a poem come from? And where do those never written disappear? Accident, or mysterious fate, plays a decisive role in creative writing. The young John Milton made exhaustive plans for a three-act play on King Arthur which was to have been his life work. But his experiences in the Commonwealth government of Oliver Cromwell inspired instead the allegorical epics, "Paradise Lost" and "Paradise Regained." Mark Twain conceived of himself as the gloomy prophet of a disintegrating civilization — but public demand and his own gift of riotous imagination cast him instead in the role of the great American humorist.

Rudyard Kipling once confessed that he had little control over the kind of books he wrote. His characters, he explained, stood on their own feet and carried the story along with them, wherever they wanted to go. Thomas Hardy wanted to be an architect, and "build the greatest churches England should ever possess." Instead he wrote a series of pessimistic novels posing challenges with which religion has to contend. General Lew Wallace, after the Civil War, chanced to meet

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the great agnostic, Robert Ingersoll, on a train and in the course of their journey Ingersoll convinced him he should write a novel about a young Roman in the time of Jesus, which would make clear the lack of divinity of the young religious revolutionary from Nazareth. But as Wallace got into his book, he was drawn on to the portrayal of one of literature's most persuasive testimonials to the godliness of Jesus. Robert Browning used to say of his own poems that when he wrote them only he and God knew what they meant — and he might have added (on behalf of all writers) that only God Himself truly knew from whence their meaning came.

The actual printed production of literature is beset by accidents, many of which can never be known. John Galsworthy studied law at the Inner Temple and fully intended to be a barrister, but was persuaded by his imaginative fiancée to try his hand at writing. Then, to his great good fortune, it happened that a sailing vessel on which he took passage was captained by one Joseph Conrad — who generously undertook to teach him to write. George Norris relates that as a publisher's reader, around the turn of the century, he read the finest book manuscript he had ever seen. By mischance, however, it was placed in the basket of rejections, without the author's name or address having been recorded. Thus what might have been one of the great books of our time remains unpublished and unknown.

Thomas Carlyle suffered a similar type of disappointment with the first volume of his monumental *History of the French Revolution*. He sent the manuscript, written in his own hand, to John Stuart Mill for criticism. Mill's maid, cleaning her master's study, saw the untidy pile of papers on his desk, covered with a scrawl that was not his handwriting, and threw the manuscript into the fireplace. Mill had the unhappy duty of telling Carlyle what had happened; and Carlyle, with a courage only writers could understand, set to work and wrote the entire book over again. Some critics believe that this first volume of the *Revolution* is the best writing Carlyle ever did.

An even worse experience was suffered by Thomas E. Lawrence, the English leader of the Arabs in World War I, who left in a railroad station his briefcase containing the completed manuscript of his great *Seven Pillars of Wisdom*. Advertisements failed to bring the book to light, and he underwent the painful labor of once more producing the entire massive book. If the original manuscript should ever turn up, the comparison of the two will provide the basis for a tremendously interesting study of literary production.

How far literature is removed from the atlas and statistical abstract is revealed by the curious factual errors great writers have made. Oliver Goldsmith, in his *Natural History of the World*, solemnly explained that when a cow chews her cud, it is the upper jaw that moves; John Keats, in his sonnet "On First Looking into Chapman's Homer," felt like "Stout Cortez gazing on the Pacific," and it makes little difference that Balboa is the explorer he should have named. Dr.

Samuel Johnson showed his disdain for "mere fact" while writing his fifty biographies of English poets by refusing to get up from his desk to look into the reference volumes on his study shelves. Instead he trusted to his memory or substituted rhetoric and insight for information. Encyclopedias and literary histories have corrected the errors he made, but all of them still lean upon the critical judgments he expressed.

Samuel Taylor Coleridge's life illustrates how far removed a literary genius may be from the realities of practical, every-day living. Coleridge is sometimes described as a ne'er-do-well who couldn't earn a living — even if he could write so popular a poem as "The Ancient Mariner" — and who finally abandoned his wife and children to the care of the more prosperous and dependable Robert Southey. The facts mitigate the harshness with which this desertion may be judged.

As young men, Coleridge and Southey dreamed of founding an ideal society, to be called a "pantisocracy," in which everyone would be equal and all would be prosperous without having to do much work. As the location for their experiment, they picked the valley of the Susquehanna. They knew nothing about it except that it was "somewhere in Pennsylvania," but the liquid beauty of its name appealed to their poetic imagination.

If they were to set off on a colonizing venture, they would need wives. This presented no problem to Southey, for he was in love with one of the Fricker girls. Coleridge readily yielded to the idea that Sarah Fricker, an older sister, would make a very good helpmate for him; and they became engaged. The idea of moving to America was abandoned because of lack of funds; but Coleridge felt it was his duty to go through with the marriage that had been so prosaically planned.

There was no love and little congeniality on either side. Coleridge was never domesticated, and Sarah was never thrilled by his philosophic meanderings. As the years passed and her family increased, she spent more and more of her time at the home of her brother-in-law, Robert Southey, who had attained dignity and income as Poet Laureate of England. Eventually Coleridge simply left her there, while he lost himself in literary conversations and the desultory writing of fragmentary masterpieces.

Far different was the conduct of Heinrich Heine, German-Jewish poet, whose writings have been enshrined around the world even when they were swept from the libraries of his homeland and burned by the Nazis. Heine's wife was an unfaithful, untidy, unintellectual shrew, who beat him, berated him, and refused to read or discuss his books; but he stayed with her and cared for her until her death.

Byron was faithful to no woman; Shelley, for brief periods, to many. Wordsworth gave all his brotherly devotion to his sister Dorothy; and Ruskin never outgrew his mother's influence. Most writers, like most other people, have been sensibly normal in their family and social relationships. But in other ways they are

frequently driven by an inner spirit too strong for them to resist.

Jack London (whose college composition teacher assured him he had no gift for writing) poured out his novels and short stories at the steady pace of 2,000 words a day. Driven by insatiable restlessness, he finally put to sea in a small sailing vessel and disappeared in the waves. Ambrose Bierce, whose short story, "The Incident at Owl Creek Bridge," is unsurpassed for imaginative intensity and suspense, could not clutch life long enough in normal society and disappeared into the mountains of Mexico, riding with the outlaw Sancho Villa. Thomas DeQuincey sought still wider experience in the dreams of opium-smoking. And the primly proper Boston poet, Amy Lowell, primed her imaginative fires by puffing on imported Cuban cigars.

Research has indicated that the amiable Isaac Walton plagiarized his fisherman's masterpiece, *The Compleat Angler*, from earlier and now-unknown books on fishing. Margaret Mitchell, on the contrary, wrote her epic novel of the Civil War, *Gone with the Wind*, in secret and apparently had no plan ever to send it to a publisher. The desire for fame or for money motivates some writing. Other writers are driven to their task by the gushing, uncontrollable force of creative feelings and ideas. And still others — like Anthony Trollope, who methodically filled page after page with readable narratives — seem simply to enjoy the exercise of a pleasant craftsmanship which they find relaxing.

Why, one wonders, should so outwardly respectable a man as the admiralty expert Samuel Pepys invent a secret shorthand in which to write day-by-day detailed accounts (meant for no eye but his own) of foolish and amorous adventures utterly contradictory to his outward conventionality? Why even more should such men as Casanova, Rousseau, and Benevenuto Cellini struggle so hard to write and publish autobiographies which promised to undermine reputations they were so careful to achieve?

One answer may be suggested in the experience of the sensitive American poet, Emily Dickinson. She loved people, yet feared them. As a consequence, she would invite guests to her home, then remain upstairs while they entertained themselves. As their snatches of laughter and conversation drifted up the stairway, she would crouch at the head of the staircase, listening eagerly, reaching out for the closest contact with her fellows that she could bring herself to accept. Her experience is an apt analogy of the struggle poetic souls have often felt to deny their own destinies and to seek closer ties with the practical men and women among whom they live.

A writer is unlike other producers in that his stock is constantly being depleted. Each writing is a treasure from his private hoard, brought out and placed on public view, to be ridiculed, admired, or ignored. The dread fear under which most writers labor is that every manuscript written may be their last. Each success is

a special burden to be borne, for it may prove a pinnacle of achievement which they never again can surpass. The appearance of one book or article in print is an inescapable challenge to return to the typewriter, to prove (if only to oneself) that the well-spring of creativity has not yet run dry. George Bernard Shaw was kept alive to past the age of ninety by his deep conviction that he still had more plays waiting to be written. Stephen Crane went to meet death on a battlefield in Greece, haunted by the fear that his own days of creativity had passed. One of his poems expresses the almost inexpressible dread that his life force might be wasting itself away in vain:

A man said to the Universe,  
"Sir, I exist."  
"However," replied the Universe,  
"I do not know that that creates in me  
A sense of obligation."

What is the obligation of the writer? Surely, when Dr. Samuel Johnson wrote that, "No man but a blockhead writes except for money," he was expressing conscious nonsense. Most of all, a writer is seeking to fulfill himself — to be all that he is capable of being — to feel, to sense, to probe to the very depth of his potentialities. Life is greatly to be lived, and writers try harder than most to be fully alive.

And why, then, do so many people have an insatiable hunger to read? Is it to escape boredom? To enjoy a breadth of experience they otherwise could not possibly know? To find in print expressions of their own unshaped and unshapable selves? Is it not, largely, to seek and to find the only kind of complete companionship that gives without demands, that fulfills without taking away? A well-filled bookshelf is more than a possession, more than commandable recreation, more (far more) than a source of education.

"A book," wrote Thomas Carlyle, "is the best of things well used; ill used, the worst." A book that "carries us out of ourselves" is a wanton species of recreation, to be indulged occasionally but damaging if it becomes habitual. A book that draws us on to new interests and broader knowledge is like a trip to a strange country, educational and stimulating, but guiding us like a tourist through a foreign land.

The truest function of reading is to lead us not out of but into our truest selves — to help us form an acquaintance with the man or woman we might be but are not quite. And as we come, thus, to know better the real nature of our inner self, so, too, and inescapably, do we come at the same time and in the same manner to know better the warm companionable souls of those who are our family and our friends. For an honest book is an X-ray of humanity, penetrating to depths the eye itself cannot scan. In its pages solitariness dissolves and loneliness disappears. While preserving the integrity of ourself, we become one at last with our fellows. For some through writing, and for the many through reading, the barriers melt away.

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## UNEXPECTED SPEECH SITUATIONS

Editor, *Today's Speech*:

Naturally I read with particular interest — and surprise — my good friend Professor Egbert Oliver's reaction (January issue) to my views printed in the November TODAY'S SPEECH entitled "How to Meet Unexpected Speech Situations." Evidently my narration in Section II is so sketchy that it requires reading between the lines because he and I are writing about entirely different situations. We are in agreement on the techniques and purposes he discusses — Ralph Schmidt had treated these well in an earlier article. They needed no repetition. All of us have them in mind constantly as we adapt to overlong or mis-scheduled programs. To disregard them would hardly be productive of invitations to speak!

In my article I tried to go beyond the usual treatment of the topic by describing two instances of extreme negligence and provocation. In each case the chairman's course was being vigorously protested by the audience. Hence, Professor Oliver's conclusion: "I would be sure that no one was happy about the feelings left by either of these situations" is unwarranted. The record shows that both audiences were pleased and felt that the actions of the speaker were taken *on their behalf*. The first was relieved to have in my vacant chair evidence that the meeting might at last terminate following the hour-long presentation that had been inserted impromptu. The second audience gave emphatic support to my comments. It becomes relevant here to report that both organizations have invited me back and have been the source of bids from other groups.

The assumption that leaving a meeting must be embarrassing is not justified. A tired and noisy audience, many disappearing in the direction of the club house refreshment room, is *not* made uneasy by the speaker's departure after assuring the confused committee that "it will be too late to speak or be heard profitably." The other situation was unfortunately dominated by a gauche chairman whose inaction despite constant prodding had caused the program to begin when it was scheduled to end. His discourtesy was acknowledged from the lectern in terms neither abusive nor rancorous. The audience appreciated my determination to finish an abbreviated address which had been specifically requested by them for a local event of that date. This chairman and I are on friendly terms at this writing!

The public correction of faulty introductions is not necessarily tactless. It may actually be *indispensable* in assuring an accurate appraisal of the message! My experience has shown that an audience profits — and *feels* it profits — by an open correction rather than by passive acceptance or "remarks made in private." Surely "putting the record straight" when the chairman is assisting the speaker into his coat after the meeting is futile as far as the audience is concerned!

Together Professor Oliver and I call for a "continuing fund of good will." We both would have the audience be "the speaker's first consideration." Neither of

us wants to "separate him (the speaker) from the occasion." It is as unwarranted to interpret my point of view to be one justifying gratuitous censorship and wholesale embarrassment in predicaments of extreme annoyance as it would be to accuse him of insisting on lamb-like docility or what I once heard called "oleaginous acquiescence."

HOWARD W. RUNKEL, Chairman  
Department of Speech and Drama  
Willamette University  
Salem, Oregon

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